FLORIDA ATLANTIC UNIVERSITY

NEW COURSE PROPOSAL
Undergraduate Programs

Department Department of Political Science

College Dorothy F. Schmidt College of Arts and Letters

*(To obtain a course number, contact **erudolph@fau.edu**)*

UUPC Approval 3-30-26
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

Prefix POS	*(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)*	**Type of Course**	**Course Title**
Number 4254	**Lab Code**	Lecture	Politics of Hamilton

Credits *(See Definition of a Credit Hour)*: 3

Effective Date *(TERM & YEAR)*: Fall 2026

Grading *(Select One Option)*: (•) Regular ( ) Sat/UnSat

Course Description *(Syllabus must be attached; see Template and Guidelines)*
This course uses the Broadway, award-winning musical Hamilton to address both key moments in our nation's founding and issues/themes in modern America.

Prerequisites, with minimum grade*	**Corequisites**	**Registration Controls** *(Major, College, Level)*

Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course

WAC/Gordon Rule Course

☐ **Yes** ☑ **No**

WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines.

Intellectual Foundations Program (General Education) Requirement *(Select One Option)*

None

General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines.

Minimum qualifications to teach course

Master's in Political Science or related discipline

Faculty Contact/Email/Phone	**List/Attach comments from departments affected by new course**
Kristin Shockley / kshockle@fau.edu	History

Approved by	***Date***
Department Chair: [signature]	2/27/26
College Curriculum Chair: Robin Larson	03/16/2026
College Dean: [signature]	03/16/2026
UUPC Chair: Korey Gorge	3-30-26
Undergraduate Studies Dean: Dan Mecroff	3-30-26
UFS President:	
Provost:	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

POS 4254
Politics of Hamilton
Date: Wednesday, Friday 11:00 AM - 12:20 PM
Building: General Classroom South Boca **Room:** 101
3 Credit(s) Co/prerequisites: None
Fall 2026 - 1 Full Term

Instructor Information

Kristin Shockley
Email: kshockle@fau.edu

Office: SO 384H

Office Hours: Wednesdays 9:30AM-11:00AM; 2:00PM-3:00PM and Fridays 9:30AM-11:00AM

Additional office hours will be held virtually via Zoom. Please contact the instructor via email to set up an appointment.

Course Description

This course uses the Broadway, award-winning musical, *Hamilton* to address both key moments in our nation's founding and issues/ themes in modern America.

Course Overview

Using *Hamilton, the musical* as a framework, we will follow the chronology of the musical from before the American Revolution to Alexander Hamilton's death during Jefferson's presidency. Drawing on primary and secondary sources, the course will examine the politics of Hamilton on three levels:1)The politics of the historical figure of Hamilton; 2)The politics of the historical figure of Hamilton as depicted in the musical; 3)The politics of *Hamilton, the musical* itself: how the musical speaks to and interacts with American government, politics, and society in the 21st century.

There are no prerequisites for this course. However, having taken POS 2041 (or an equivalent course) is definitely recommended so that students are comfortable with the basics of American government and politics. Students are expected to watch/attend lectures/discussions (either live or recorded), stay up-to-date on the readings, and regularly participate in discussions (either during lecture or via Canvas discussion boards).

Instructional Method

In-Person
Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

Required Texts/Materials

Historians on Hamilton
ISBN: 9780813590332
Publisher: Rutgers University Press c/o British Columbia Press/UTP Dist.

The Essential Hamilton
ISBN: 9781598535365
Authors: Ed. Freeman
Publisher: Library of America, The

Many of the required readings will come from articles and websites provided either through links on the syllabus or posted on Canvas under files

Recommended Readings and Materials

Alexander Hamilton
Authors: Ron Chernow

Course Objectives/Student Learning Outcomes

Course Goals:

- To address key moments, themes/ issues, and figures during the founding of the United States and its infancy. Students will detail and analyze early US history on its own as well as how it is used/ portrayed in the musical
- To address key moments, themes/ issues, and figures during the founding of the United States and its infancy as portrayed in *Hamilton, the Musical*.
- To demonstrate and analyze how issues/ themes raised during this historical period and in the musical itself have parallels in 21st century American government and politics
- To demonstrate the dynamic relationship between popular culture and American politics government and society, emphasizing pop culture's constitutive functions.
- To enhance students 'reading comprehension, critical thinking and writing skills.

Faculty Rights and Responsibilities

Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:

• Establish and implement academic standards.

• Establish and enforce reasonable behavior standards in each class.

• Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct University Regulation 4.007.

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Course Evaluation Method

Power Point Lectures

Power Point lectures will be posted on Canvas under files. Power Points are used both as a guide during the lectures, and more importantly, as a guide for students in terms of the readings and preparing for lecture. Students should view the Power Point lecture before attending attending class or doing the readings and the critical thinking assignments.

Songs

Most weeks there are designated songs for the lecture. Students should both listen to the song and visit https://genius.com/8051946 for Miranda's"notes" on the lyrics and the meanings behind them prior to class.

Readings:

This is a heavy reading course. Readings will be challenging, yet engaging, and roughly 100-200 pages a week (some weeks more or less than others). Students should come prepared to lecture with the readings completed

How to approach the readings: Each class you will have an assortment of readings from multiple sources. Students should access the respective Power Points and critical thinking assignments for the class BEFORE doing the readings. This will help guide students to know what to focus on in the readings/ how to approach the readings.

NOTE: One of the goals of this course is to enhance students 'reading comprehension skills and allow students to read more efficiently. This involves learning how to effectively move through a large amount of reading quickly while still absorbing the key takeaway points.

Coursework: This course has two types of assignments: weekly critical thinking assignments on Canvas and a final project. Preliminary assignments are noted on the syllabus, but the instructor reserves the right to alter these assignments with at least one week's notice based off of unforeseen circumstances or student comprehension of material

Weekly Critical Thinking Assignments

Each week students will complete one, in-depth, multi-question critical thinking assignment. The critical thinking assignments will be based on the various readings, songs from the musical, and topics/themes of the week. Critical thinking assignments will focus on: 1) the historical context and writings of Hamilton 2) the portrayal of Hamilton in the musical 3) how both history and the musical address themes/issues in modern American politics and government. The goals of the critical thinking assignments are to reinforce and build upon what was covered during lectures and discussions and to develop students 'reading comprehension, critical thinking and writing skills. Students should approach the individual questions on the critical thinking assignments as "mini essays". So, organization, proper grammar, capitalization, spelling, etc WILL be part of the grade. (14 assignments, 10 points each) (Total 140 points)

NOTE: Critical thinking assignments are NOT timed; students can go in and out of them, but just remember to save your work.

Final Project

More information forthcoming

Grading:

Lectures: 15% (30 points)

Canvas Critical Thinking Assignments: 70% (Total: 140 points/ 14 assignments, 10 points each)

Final Paper/Project: 15% (30 points)

Total Points: 200 points

Test and course grades will be based on the percentile system, with A= 93%-100%; A- = 90%-92%; B+= 87%-89%; B= 83%-86%; B- = 80%-82%; C+= 77%-79%; C= 73%-76%: C- =70%-72%; D+=67%-69%; D=63%-66%; D-=62%- 60%; 59% and under= F

NOTE: Incomplete grades will be given consistent with university policy: when a student has a valid reason for being unable to complete the course.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on

personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

Attendance Policy Statement

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Students are expected to attend lecture (Wednesdays and Fridays at 11AM), to stay-up-to date on the readings, and to complete assignments in a timely fashion. Attendance will be taken and is worth 15% of your grade. Attending lecture is key to doing well in the course as each lecture directly prepares you for the weekly critical thinking assignment. Excused absences will be given according to university policy. As always, communication with the professor when missing class is key as attending lectures is integral to doing well in the course.

Religious Accommodation Policy Statement

In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at www.fau.edu/regulations.

Any student who feels aggrieved regarding religious accommodations may present a grievance to the executive director of The Office of Civil Rights and Title IX. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

Time Commitment Per Credit Hour

For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

Course Grading Scale

Letter Grade	Letter Grade
A	94 - 100%
A-	90 - 93%
B+	87 - 89%
B	83 - 86%
B-	80 - 82%
C+	77 - 79%
C	73 - 76%
C-	70 - 72%
D+	67 - 69%
D	63 - 66%
D-	60 - 62%
F	Below 60

Grade Appeal Process

You may request a review of the final course grade when you believe that one of the following conditions apply:

• There was a computational or recording error in the grading.

• The grading process used non-academic criteria.

• There was a gross violation of the instructor's own grading system.

University Regulation 4.002 of the University Regulations contains information on the grade appeals process

Policy on Make-up Tests, Late work, and Incompletes

Late work will be allowed on a case by case basis. Simply contact the instructor.

NOTE: Incomplete grades will be given consistent with university policy: when a student has a valid reason for being unable to complete the course.

In all of these situations, communication with the instructor is critical!

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (**CAPS**) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Student Support Services and Online Resources

- Center for Learning and Student Success (CLASS)
- Counseling and Psychological Services (CAPS)
- FAU Libraries
- Math Learning Center
- Office of Information Technology Helpdesk
- Center for Global Engagement
- Office of Undergraduate Research and Inquiry (OURI)
- Science Learning Center
- Speaking Center
- Student Accessibility Services
- Student Athlete Success Center (SASC)
- Testing and Certification
- Test Preparation
- University Academic Advising Services
- University Center for Excellence in Writing (UCEW)

- Writing Across the Curriculum (WAC)

Artificial Intelligence Preamble

FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work.

FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment. **[Policy 12.16 Artificial Intelligence]**

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student's responsibility to comply with the instructor's expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated information. Users should approach any generated content with skepticism and review any information generated by AI before using generated content as-is.

If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment.

Failure to comply with the requirements related to the use of AI may constitute a violation of the **Florida Atlantic Code of Academic Integrity, Regulation 4.001.**

Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit **https://fau.edu/ai/citation**

Course Topical Outline

"This is a story about America then, told by America now," (Miranda and McCarter, 33)

NOTE: There are a LOT of readings for the first three weeks in order to establish the framework for analyzing the politics of Hamilton. These readings (especially the foundational articles-indicated with **) are key to introducing the key themes/ issues that the course will use as a lens for analyzing: 1) the historical figure of Hamilton and the early history of the US; 2) Miranda's portrayal of Hamilton in the musical; and 3) how both history and Miranda's portrayal of it in the musical interacts with and speaks to modern American government, politics, and society. Do your best to get through all of the readings; however, we will be revisiting many of these articles at different points throughout the semester (HINT: use the Power Point lectures to guide you on what to look for in the readings! Take notes as you are going through the readings especially those marked with a ** so that you can refer back to them throughout the semester)

August 26th: Course Introduction: The "Politics of Hamilton"

Song:" Alexander Hamilton"

Questions to consider: What are the key issues/ topics/themes we will be exploring all semester? How is this course organized? Who was Hamilton, the historical figure?

Canvas Assignments

1. Critical thinking assignment #1 **(Due August 27th by 11:59PM)**

August 28th: *Hamilton, the Musical*

Questions to consider: Who is Lin-Manuel Miranda? Why did he chose to create a musical around Hamilton after reading Chernow's biography? How does this connect to the Founders Chic movement? How does Miranda treat/portray history through the musical? How is the music itself, specifically hip-hop, an important aspect of the musical? How does Miranda use music to draw parallels between 18th/ early 19th century America and modern political issues? How does Kajikawa treat the relationship between race, hip-hop and the musical?

Required Readings:

1. Reader: "Introduction," pp. 1-14

2. Reader: Hogeland, "From Ron Chernow's Alexander Hamilton to Hamilton: An American Musical," pp.17-23 (we'll be reading the remainder of the article later in the course)

3. Reader: Waldstreicher and Palsey, "Hamilton as Founders Chic" pp.137-150 (we'll be reading the remainder of the article later in the course)

4. **Kajikawa, 'Young,Scrappy, and Hungry': Hamilton, Hip Hop, and Race" (Canvas)

Recommended Readings:

1. Churchwell, “Why Hamilton is Making Musical history,” https://www.theguardian.com/stage/2016/nov/05/why-hamilton-is-making-musicalhistory

2. Background on Miranda https://www.businessinsider.com/lin-manuelmiranda-work-ethic-hamilton-success-2017-124.

3. Reader: Herrera, “Inside the Broadway Bubble,” pp.222-245.

4. Interesting interview with Miranda: “How Lin Manuel Miranda shares history” https://www.theatlantic.com/entertainment/archive/2015/09/linmanuel-miranda-hamilton/408019/

5. Chernow, “Prologue”

Canvas Assignment

1.Critical thinking assignment #2 **(Due August 31st by 11:59PM)**

September 2nd: Pop Culture, and American Government, Politics and Society

Questions to consider: What are the six definitions of popular culture provided by Storey (main arguments, criticisms, etc). Which definition(s) do you think are the most fruitful, and why? Why is the topic of pop culture under-treated in the discipline of political science (see Dorzweiler article)? What do Neumann and Nexon argue about the relationship between popular culture and politics (note their article looks at pop culture and world politics)? What are the four approaches Nexon and Neumann offer for studying popular culture? What are the three approaches/lenses we are using to analyze pop culture, and how do they build upon/ deviate from Neumann and Nexon? What is celebrity capital, and how can celebrity capital transform into political capital?

Required Readings:

1. Dorzweiler, Nick. “Popular Culture in (and out of) American Political Science: A Concise Critical History, 1858–1950.”(Canvas)

2. **Nexon and Neumann, ”Introduction,” (Canvas)

3. **Storey, “Introduction” (Canvas)

4. Between Pepe and Beyoncé: The Role of Popular Culture in Political Research,” https://www.e-ir.info/2019/09/18/between-pepe-and-beyonce-the-role-of-popular-culture-in-political-research/L

HIGHLY Recommended Readings:

1. Inthorn, S., Street, J., & Scott, M. (2013). Popular Culture as a Resource for Political Engagement. Cultural Sociology, 7(3), 336-351 (Canvas)

2. Watts, E. (2019). Celebrities as Political Representatives: Explaining the Exchangeability of Celebrity Capital in the Political Field. [Doctoral Thesis, Royal Holloway, University of London] (Canvas)

3. John Street, “Celebrity Politicians: Popular Culture and Political Representation. The British Journal of Politics and International Relations, (2004) 6(4), 435-452. (Canvas)

4. Hart, P., & Tindall, K. (2009). Leadership by the Famous: Celebrity as Political Capital. (Canvas)

September 4th and 9th: *Hamilton, the Musical* and American Government, Politics and Society

Questions to consider: Why is the study of popular culture a valuable medium for both revisiting the historical narrative and for raising important issues facing American politics and society in the 21st century? Why is the context in which Miranda wrote the musical (during the Obama administration) important? Does the musical take on a new meaning during the Trump administration(s)? What is significant about the Pence incident? How do we see the state interacting with pop culture in the case of *Hamilton*? According to Craft, why does the musical have bipartisan appeal? What does Craft argue about cultural citizenship, and how does this connect to the constitutive role of pop culture especially identity formation? How does the musical raise questions about American political culture/ civic myths? To this point, what does Smith say about the role of liberalism (limited government, individualism, individuals rights, equality) in American political culture? What is the multiple traditions thesis? Ascriptive Americanism? Does *Hamilton* challenge or perpetuate traditional civic myths?

Required Readings:

1. Reader: Cullen, “Mind the Gap: Teaching Hamilton” pp. 249-259.

2. **Craft, “Headfirst into an Abyss: The Politics and Political Reception of Hamilton” (Canvas)

3. **Rogers Smith, “The Multiple Traditions in America” (Canvas)

4. Reader: Adelman, “Who Tells Your Story,” pp.277-283

5. **Reader: Romano, “Hamilton A New American Civic Myth,” pp.297-323

Canvas Assignment

1. Critical thinking assignment #3 **(Due September 9th by 11:59PM)**

September 11th: Critical Assessments of *Hamilton, the Musical*

Questions to consider: What, if anything, is revolutionary about *Hamilton, the Musica*l? Why does McMaster question the revolutionary nature of the musical? What are his specific criticisms? What is race-conscious casting, and how does race-conscious casting force the audience to revisit their understanding of the principles on which the United States was founded?Why do Montiero, A. Reed, and I. Reed criticize Miranda's use of race conscious casting? Is Miranda's use of history problematic? In what ways is *Hamilton, the musical* a revisionist history, more specifically racial revisionism? How does Romano address the musical's critics by characterizing *Hamilton* as "fanfic"?

Required Readings:

1. Reader: "Introduction," pp. 1-14 (revisit)
2. **Reader: Montiero, "Race-Conscious Casting and the Erasure of the Black Past in Hamilton" pp.58-70
3. James McMaster: "Why Hamilton is not the Revolution you think it is" https://howlround.com/why-hamilton-not-revolution-you-think-it
4. Aja Romano, "Hamilton is fanfic, and its historical critics are missing the point" https://www.vox.com/2016/4/14/11418672/hamilton-is-fanfic-not-historically-inaccurate
5. A. Reed, "Hamilton: The Musical: Blacks and the Founding Fathers" https://ncph.org/history-at-work/hamilton-the-musical-blacks-and-the-founding-fathers/

Canvas Assignment:

1. Critical thinking assignment #4 **(Due September 14th by 11:59PM)**

September 16th: Introducing Alexander Hamilton: The Early Years in St Croix

Songs: "Alexander Hamilton", "Hurricane"

Questions to Consider: Hamilton, the historical figure: How do Hamilton's early life experiences shape his views and political ideology? Hamilton, as portrayed in the musical: Why does Miranda choose to emphasize Hamilton's immigrant status throughout the musical beginning with the musical's first verse? Why does Hogeland take issue with Chernow's and Miranda's characterization of Hamilton as an immigrant? The politics of *Hamilton, the musical*: How does the musical take a position on the modern issue of immigration? (This is a question we will frequently come back to) How does Miranda's own personal experience influence this choice? More specifically, how does Miranda's immigrant identity affect his own views toward immigration and his portrayal of Hamilton? How does the issue of immigration raise larger questions about American political culture and American national identity and who does and doesn't belong? How does Miranda draw a parallel between Hamilton's early experience of "writing his way out" to modern rap/hip-hop artists?

Canvas Assignment:

1. Critical thinking assignment #5 **(Due September 17th by 11:59PM)**

Required Readings:

1. Reader: Hogeland, “From Ron Chernow’s Alexander Hamilton to Hamilton: An American Musical,” pp.23-27.

2. Ron Chernow, *Alexander Hamilton*, chapters 1 and 2

3. EH: “The West Indies, The Revolution and the Confederation 1769-1786, pgs 2-3.

4. EH: Hamilton, Letter to Edward Stevens, pp.35. EH: Hamilton, Account of a Hurricane, pp.4-7

September 18th and 23rd: Hamilton’s New York: 1776

Songs:“ Aaron Burr, Sir,” “My Shot,” “Schuyler Sisters,” “A Farmer Refuted,” “A Winters Ball,” “Helpless,” “Satisfied,” “You’ll Be Back,”

Questions to consider: Hamilton, the historical figure: What was the Continental Congress? Why did a change in British policies under George III anger the colonists? Why did Seabury criticize the Continental Congress in “The Westchester Farmer”? In turn, how did Hamilton respond in“A Full Vindication of the Measures of Congress” and later “A Farmer Refuted”? Hamilton, as portrayed in the musical: How is “My Shot” essentially Hamilton’s anthem? How does Miranda depart from the historical narrative when portraying Hamilton’s early years in New York in the 1770s? (For example, Miranda introduces key figures in Hamilton’s life all at once in order to introduce key characters early on in the musical) What does the early first “fictional” dialogue between Hamilton and Burr in the musical reveal about their vastly different upbringings and how this affects their characters and ideologies? What is important about the city of New York, and why does it play such a crucial part in the musical? (Miranda discusses how the song, “The Schuyler Sisters” is, in many ways, an anthem to New York). What does Harris argue about Miranda’s portrayal of “the greatest city in the world” and the issue of slavery? In the songs “Farmer Refuted” and “You’ll Be Back,” how does Miranda use music and race-conscious casting to distinguish Seabury and George III respectively from the founding fathers? The politics of *Hamilton, the musical*: Which lyrics in “My Shot” speak to 21st century issues? What is telling about Burr’s advice to Hamilton in the song “Aaron Burr, Sir”: “Talk less, smile more. Don’t let them know what you’re against or what you’re for?” Do we see this in modern politics? What is significant about Laurens ’reference to redcoats (British) as “cops” in the song, “Aaron Burr, Sir”? How does the exchange between Hamilton and Seabury show the role, and power, of the media both in the 18th century and in the 21st century? What is important about Hamilton’s New York that reveals it to be largely the same as New York in 2024? (see Miranda, pp. 38) What is significant about Angelica calling out Jefferson regarding the inclusion of women in the Declaration of Independence in the song “The Schuyler Sisters”? What other groups were left out of the Declaration? As Miranda introduces the lead female characters, how do Eliza and Angelica differ? How does Miranda address gender through the female lead characters and the songs “Helpless” and “Satisfied” including the use of different musical genres?

Canvas Assignment:

1. Critical thinking assignment #6 **(Due September 23rd by 11:59PM)**

Required Readings:

1. EH: Hamilton, “A Full Vindication of the Measures of Congress,” pp.7-42.

2. Seabury, “Letters of a Westchester Farmer,” http://anglicanhistory.org/usa/seabury/farmer/01.html3

3. Reader: Harris, “The Greatest City in the World,” pp. 71-93

4.Pence, “Hamilton Farmer Refuted and the History of the Press,” https://drpence.wordpress.com/2017/09/13/hamilton-farmer-refuted-and-thehistory-of-the-press/

Recommended Readings:

1. Chernow, Chapter 3 and Chapter 7.

2. Hamilton, “The Farmer Refuted,” https://founders.archives.gov/documents/Hamilton/01-01-02-00573

3. https://www.city-journal.org/html/alexander-hamilton-modern-america’sfounding-father-13149.html(abridged overview of Hamilton’s life)

4. Chernow, chapters 4-6.

5. Orihel, “A Pamphlet War In Song: Teaching Revolutionary Print Culture with the Musical, Hamilton“ https://earlyamericanists.com/2016/05/12/michelle-orihel-a-pamphlet-war/ (pamphlet wars)

6. Gould, “Wit and Politics in Revolutionary British America: The Case ofSamuel Seabury and Alexander Hamilton” https://muse.jhu.edu/article/233428/pdf

September 25th and 30th: Hamilton and the Revolution

Songs: “Right Hand Man,” “Wait for it,” “Guns and Ships,” “Battle of Yorktown,” “History Has its Eyes on You,” “Immigrants (We Get the Job Done)”-from Hamilton Mix Tapes https://www.youtube.com/watch?v=6_35a7sn6ds,“ What Comes Next”

Questions to Consider: Hamilton, the historical figure: What contributions did Hamilton make during the Revolution? What was the nature of Hamilton’s relationship with Washington? How do we see this in his letters? Hamilton, as portrayed in the musical: What is significant about how Miranda portrays the American Revolution? How does it depart from/ add to previous interpretations? (Think about our earlier discussions of Founders Chic) What is significant about the character of “the King” (George III)? How does Miranda use music to distinguish “the King” from the Founders? The politics of *Hamilton, the musical*: Does the song “Wait For It,” also underscore the marginalization of minority communities and the notion that they must wait their turn? Does this relate to the theme of historical narrative and who is left out? How, and why, does Miranda try to put them back in the narrative? Why is the lyric in the song “The Battle of

Yorktown", "immigrants, we get the job done" such an important theme throughout the play? How does Miranda build upon this theme in the mixtape version of this song? How is Miranda speaking to the current political landscape?

Canvas Assignment:

1. Critical thinking assignment #7 **(Due October 1st by 11:59PM)**

Required Readings:

1. EH: Hamilton, To John Jay, pp. 43-45.

2. EH: Letter, To James Duane, pp.53-70.

3. EH: Hamilton, To Philip Schuyler, pp.74-77.

4. EH: Hamilton, To James McHenry, pp. 77-78.

5. EH: Hamilton, To George Washington, pp.83-85.

6. Reader: Schocket, "Hamilton and the American Revolution on Stage and Screen," pp.167-186.

7. https://www.vox.com/culture/2016/11/11/13598200/hamilton-mixtapeimmigrants-get-the-job-done

Recommended Readings:

1. Chernow Chapter 8

2. EH: Hamilton, The Continentalist No. III, pp.78-833.

3. Background on American Revolution: https://www.history.com/topics/american-revolution/american-revolution-history; http://www.let.rug.nl/usa/essays/before-1800/was-the-american-revolution-a-revolution/background-history-and-the-beginning-of-the-revolution.php; http://www.digitalhistory.uh.edu/teachers/lesson_plans/pdfs/unit1.pdf

October 2nd and 7th: Hamilton, the Constitutional Convention, and the Federalist Papers

"Why do you write like you're writing out of time?"

Questions to consider: Hamilton, the historical figure: After the war, Hamilton obtained his law degree and began practicing law in New York (along with Burr). What was Hamilton's role at the Constitutional Convention, especially his plan for the new government? What does it reveal about his views on the role and power of government along with democracy? Does Hamilton, the historical figure, redeem his performance at the Convention through the Federalist Papers? How does he convince Washington to serve? Hamilton, as portrayed in the musical: How does

the song “Dear Theodosia” show the human side of Hamilton and Burr? Is the human dimension of historical figures important to the Founders Chic genre and the the so-called “great man theory of history”? Is it ironic that Miranda seeks to portray Hamilton as “one of us” throughout the musical when he had fear of the “mobs” and was often criticized as being elitist as demonstrated by his plan for government? How does the song “Non-stop” depict Hamilton’s contributions to the creation and ratification of the Constitution? The politics of *Hamilton, the musica*l: Do you find it interesting that the character of Burr in the musical sees the Constitution as a “mess” and “full of contradictions”? Has the Constitution, as Robertson claims, been used as a political weapon? How so?

Songs: “Dear Theodosia,” “Non-Stop”

Canvas Assignment:

1. Critical thinking assignment #8 **(Due October 7th by 11:59PM)**

Required Readings:

1. EH: “Framing and Ratifying the Constitution” pgs. 87-88

2. EH: Hamilton, “Speech in the Constitutional Convention” pp.91-105

3. EH: Hamilton, Federalist Papers 1, 70, 78, 84

4. EH: Hamilton, Letter to George Washington, pp.161-163

5. David Brian Robertson, “Madison’s Opponents and Constitutional Design” (Canvas)

Recommended Readings:

1. Chernow, chapters 9-13

October 9th and 14th: The Washington Administration

Songs:“ What’d I miss,” “Cabinet Battle #1,” Cabinet Battle #2

Questions to Consider: Hamilton, the historical figure: What were Hamilton’s main accomplishments as Secretary of the Treasury under Washington? How was he able to influence American political development in this position, especially the American economy? What were the key debates between Hamilton and Jefferson, and by extension the Federalists and Republicans? What was the compromise that enabled the creation of the National Bank? Why did Jefferson and Hamilton clash over foreign policy, especially the United States ’ relationship with Britain and France respectively? Hamilton, as portrayed in the musical: How does Miranda portray the character of Jefferson in the song “What’d I miss” and what is significant about the genre of music used in this song? How does Miranda portray the differences between Jefferson and Hamilton in the songs “Cabinet Battle #1" and “Cabinet Battle #2”? Why does he depict these disputes between Jefferson and Hamilton as rap battles?

The politics of *Hamilton, the musical*: Do these historical debates resonate in 2024? Whose vision of America ultimately won, Jefferson's or Hamilton's?

Canvas Assignment:

1. Critical thinking assignment #9A (**Due October 15th by 11:59PM)**

Required Readings: (NOTE: Challenging reading week!)

1. Hamilton "Report on the Subject Of Manufactures" (1791)
https://founders.archives.gov/documents/Hamilton/01-10-02-0001-00072

2. Reader: Hogeland, "From Ron Chernow's Alexander Hamilton to Hamilton: An American Musical," pp. 29-41

3. Reader: O'Malley, "The Ten-Dollar Founding Father," pp.119-136

4. EH: Hamilton, Report of Public Credit, pp.171-185

5. EH: Hamilton, Opinion on the constitutionality of a National Bank, pp.186-218

6. Jefferson's views on debt:
https://wolfweb.unr.edu/homepage/t_oleson/echist/jeffassumpt.htm;
https://ideaexchange.uakron.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1584&context=honors_research_projects; https://www.history.com/news/whose-vision-of-america-won-out-hamiltons-orjeffersons

7. Jefferson's view on national bank: http://press-pubs.uchicago.edu/founders/documents/a1_8_18s10.html;
http://www.pinzler.com/ushistory/jeffbanksupp.html;
http://www.pinzler.com/ushistory/jeffagricsupp.html;http://www.pinzler.com/ushistory/hammansupp.html

8. More resources on Jefferson: https://www.monticello.org/researcheducation/jefferson-library/jefferson-library-reference/monticello-sonline-resources/enlighten-the-people-project/jefferson-economics-andcommerce/

Recommended Readings:

1. Chernow, Chapters 14-18; 20-22; 23-27

October 16th: The Washington Administration Part II

Songs:" The Room Where it Happens," "Cabinet Battle #3 (demo) Hamilton Mixtape"

Questions to Consider: Hamilton, as portrayed in the musical: What about "Cabinet Battle #3" on slavery which was not included in the final cut of the play? Why did Miranda choose to exclude this number? The politics of *Hamilton, the musical*: Why, and how, has Miranda's lack of attention to slavery in Hamilton been criticized, particularly given his over-emphasis on Hamilton as an ardent abolitionist? Does this raise questions about the limits of race conscious casting and how "revolutionary" Hamilton really is? Does Burr's solo, "The Room Where it Happens," speak to marginalized communities? Are minority communities finally in the room where it happens both in terms of the musical itself and in the modern American, political arena?

Required Readings:

1. Reader: Hogeland, "From Ron Chernow's Alexander Hamilton to Hamilton: An American Musical," pp.27-29

2. Reader: Waldstreicher and Palsey, "Hamilton as Founders Chic" pp.150-166

3. We'll also be revisiting articles from earlier in the semester

October 21st: The Farewell Address

Song: "One Last Time" "Washington on Your Side"

Questions to Consider: Hamilton, the historical figure: What were the main points in Washington's Farewell Address? Why did Washington choose not to run again, and how did this impact American government and politics? Hamilton, as portrayed in the musical: How does Miranda portray the character of Washington throughout and especially through the song "One Last Time"? What points from the Farewell Address does Miranda choose to emphasize? Why do you think Miranda makes these choices? The politics of *Hamilton, the musical*: Washington's Farewell Address is often cited for raising the dangers of factionalism (such as political parties). How is this relevant today? Compare and contrast Washington's and Obama's farewell addresses? What about President Trump's and President Biden's farewell addresses? Does the song "Washington on Your Side" speak to the current political landscape?

Canvas Assignment:

1. Critical thinking assignment #9B **(Due October 22nd by 11:59PM)**

Required Readings:

1. EH: Hamilton, A Draft of the Farewell Address.

2. George Washington, Farewell Address
https://www.ourdocuments.gov/doc.php?flash=false&doc=15&page=transcript

3. President Obama's Farewell Address: https://obamawhitehouse.archives.gov/farewell

Recommended Reading:

1. Chernow, chapter 28

October 23rd and 28th: The Reynolds Pamphlet

Song:" Say No to This," "We Know," "The Reynolds Pamphlet," "Burn,"

Questions to consider: Hamilton, the historical figure: What was the purpose of the Reynolds Pamphlet, and how does Hamilton once again write his way out? Hamilton, as portrayed in the musical: How does Miranda deviate from historical fact in the song "We Know"? How have the female characters evolved, if at all, during the musical? What is interesting about Eliza taking herself out of the narrative in the song "Burn"? The politics of *Hamilton, the musical*: Why has Miranda been criticized for his portrayal of Angelica and Eliza and the portrayal of gender generally? How does Hamilton's affair and his exposition of this affair in the Reynold's Pamphlet raise issues of both gender roles and the role of media both in the early 19th century and today? Can we draw parallels to modern issues? Can the Reynolds Pamphlet be compared to modern sex scandals involving politicians?

Canvas Assignment:

1. Critical thinking assignment #10 **(Due October 29th by 11:59PM)**

Required Readings:

1. EH: Hamilton, The Reynolds Pamphlet, pp.293-320.

2. Reader, Catherine Allgor, "Remember..I'm your Man: Masculinity, Marriage and Gender in Hamilton," pp.94-115

3. Opinion pieces on gender and Hamilton:

1. https://feministspectator.princeton.edu/2016/02/24/hamilton/

2. https://thefemalegaze.org/2016/06/16/helpless-why-arent-we-talkingabout-gender-in-hamilton/

3. https://www.newyorker.com/culture/cultural-comment/the-women-ofhamilton

Recommended Reading:

1. Chernow, Chapter 30 (revisit chapter 21 which explains the initial affair)

October 30th and November 4th: The Adams Administration: Hamilton and Immigration

Song:“ The Adams Administration”

Questions to Consider: Hamilton, the historical figure: How did Hamilton’s views on immigration shift from the earlier “Report on Manufacture” to his alleged support of the Alien and Sedition Acts? What were the issues between Hamilton and Adams despite the fact that they were both key members of the same party(Federalists)? Hamilton, as portrayed in the musical: Why does Miranda not address Hamilton’s complicated views on immigration in the musical? Is this problematic? Why does Miranda give Adams little, to no attention, in the musical? The politics of *Hamilton, the musical*: What does the immigration debate reveal about the complexity of American political culture and American identity? How does the growing acrimony between Adams and Hamilton reveal aspects of American politics still relevant today and the dangers of partisanship and political polarization?

Canvas Assignment:

1. Critical thinking assignment #11 **(Due November 5th by 11:59PM)**

Required Readings:

1. Hamilton, “The Examination Number 8”
https://founders.archives.gov/documents/Hamilton/01-25-02-0282 (Hamilton on Immigration)

2. Magness, “Alexander Hamilton as Immigrant: Musical Mythology Meets Federalist Reality”
https://www.independent.org/pdf/tir/tir_21_4_03_magness.pdf3

3. Hamilton letter to Jonathan Dayton (1798)
https://founders.archives.gov/documents/Hamilton/01-27-02-0001-00124

4. https://founders.archives.gov/documents/Hamilton/01-25-02-0110-0001(Adam’s letter)

5. We will be revisiting articles from the first two weeks of class including Hamilton's “Report on the Subject Of Manufactures” (1791) https://founders.archives.gov/documents/Hamilton/01-10-02-0001-00072

Recommended Readings:

1. Chernow, Chapters 29-34

November 6th and 13th: Hamilton and the Election of 1800

Songs:“ The Election of 1800”

Questions to Consider: Hamilton, the historical figure: Why is the election of 1800 so significant? How did Hamilton impact the election of 1800? How did Hamilton show support for judicial review in Federalist Paper 78 over a decade before the Supreme Court's decision in *Marbury v. Madison*? Why did Hamilton support the Louisiana Purchase during the Jefferson administration? Hamilton, as portrayed in the musical: How does Miranda portray the election of 1800 and the complicated relationship between Jefferson and Hamilton? The politics of *Hamilton, the musical*: Can we draw connections between the election of 1800 and the presidential elections in 2020 or 2024?

Canvas Assignment:

1. Critical thinking assignment #12 **(Due November 16th by 11:59PM)**

Required Readings:

1. EH: Hamilton, To Theodore Sedgwick, pp. 327

2. EH Hamilton, To John Adams, pp.328

3. *Marbury v. Madison* https://www.oyez.org/cases/1789-1850/5us137

4. Hamilton on the Louisiana Purchase: A Newly Identified Editorial from the New-York Evening Post https://founders.archives.gov/documents/Hamilton/01-26-02-0001-0101

5. "Hamilton and the Election of 1800," http://www.digitalhistory.uh.edu/disp_textbook.cfm?smtID=3&psid=169

6. Skowronek, "Presidential Leadership in Political Time," http://people.tamu.edu/~b-wood/Presidency/Skowronek.pdf

Recommended Reading:

1. Chernow, chapters 35-40

2. Skowronek, The Politics Presidents Make, pgs. 1-85

November 18th and 20th: The Duel and Death of Alexander Hamilton

Song:" Ten Duel Commandments," "Your Obedient Servant," "Best of Wives and Best of Women," "The World was Wide Enough," "Who Lives, Who Dies, Who Tells Your Story"

Questions to Consider: Hamilton, the historical figure: What function did duels play in the early republic? How, and why, were duels a feature of politics? What events led to the infamous duel between Burr and Hamilton? Hamilton, as portrayed in the musical: How does the song "Your Obedient Servant" reveal aspects of the political environment of the 1800s? How does Miranda portray the duel in the musical? How do we again see Miranda borrowing heavily from rap music? How does the last song revisit the common theme of historical narrative and the

question of who tells your story? Although Burr serves as the narrator throughout the play, this changes in the finale. Eliza is shown as the figure who ultimately tells Hamilton's story. Why is this important, and what does this reveal about how Miranda portrays gender in the musical? How does she put herself back in the narrative? Does this relate to Miranda also seeking to put people, specifically marginalized groups back in the narrative? The politics of *Hamilton, the musica*l: Does Miranda intend to draw parallels between dueling in the early republic and violence in American today?

Canvas Assignment:

1. Critical thinking assignment #13 (**Due November 23rd by 11:59PM)**

Required Readings:

1. Freeman, "Dueling as politics: the Burr-Hamilton Duel," https://www.alexanderhamiltonexhibition.org/about/Freeman%20-%20Duelisas%20Politics.pdf

2. Reader: Adelman, "Who Tells Your Story Hamilton as a People's History,"pp. 277-296

3. EH: "The Duel" pp. 351-353

4. EH: Letter exchanges between Burr and Hamilton, pp.353-366

Recommended Readings:

1. Chernow, Chapters 41-43

November 25th and 27th: NO CLASS

December 2nd and 4th: The Politics of Hamilton in 2024: In Reflection

Questions to consider: Hamilton, the historical figure: How did Hamilton, the historical figure, help shape modern American politics and government? Is America today Hamiltonian America, Jeffersonian America or a little bit of both? Was Hamilton a Progressive? A conservative? What lessons can we take away from both the life of Hamilton and his portrayal in the musical?How does popular culture provide insight into modern American politics? How can history provide insight? How have Miranda and the cast demonstrated their views on American government and politics (i.e.immigration, racism, criminal justice reform, the Trump administration, etc) both within the musical and beyond (social media)? What does this say about the role and importance of popular culture and social media in American politics today especially pop culture's constitutive functions?

Canvas Assignment:

1. Critical thinking assignment #14 **(Due December 5th by 11:59PM)**

Required Readings:

1. Reader: Freeman, “Can We Get Back to Politics? Please? Hamilton's Missing Politics in Hamilton,” pp.42-57

2. Reader: Potter, “Safer in the Nation We’ve Made: Staging Hamilton on Social Media” pp.324-350

3. Additional readings TBA

4. We’ll also be revisiting a range of readings from throughout the course

Final Project due during final exam period (ATTENDANCE MANDATORY) (date TBA)

Title IX Statement

In any case involving allegations of sexual misconduct, you are encouraged to report the matter to the University Title IX Coordinator in the Office of Civil Rights and Title IX (OCR9). If University faculty become aware of an allegation of sexual misconduct, they are expected to report it to OCR9. If a report is made, someone from OCR9 and/or Campus Victim Services will contact you to make you aware of available resources including support services, supportive measures, and the University’s grievance procedures. More information, including contact information for OCR9, is available at **https://www.fau.edu/ocr9/title-ix/**. You may also contact Victim Services at **victimservices@fau.edu** or 561-297-0500 (ask to speak to an Advocate) or schedule an appointment with a counselor at Counseling and Psychological Services (CAPS) by calling 561-297-CAPS.